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NOTRE DAME DE PARIS—PAINTING BY J. F.
RAFFAELLI IN POTTER PALMER COLLECTION

zation made up of business men who have been interested in photography as a medium of artistic expression and a stepping stone to the appreciation of the other arts.

In connection with their exhibition are shown twenty photogravures of the work of David O. Hill made by J. Craig Annan of Glasgow and presented to the Institute by George H. High. David O. Hill, called the father of modern pictorial photography, was a Scotch painter who more than sixty years ago became interested in photography as a means of recording characters for a large historical painting. Though he was forced to use the tedious process of the calotype and he indulged in photography for only three years, 1844-47, his work has exceptional artistic qualities which have never been surpassed.

The paintings made in Tahiti by Jerome Blum, a former Chicago painter, present a phase of modernism, which in accord with its policy the Art Institute presents to its patrons as an expression of contemporary painting. In his landscapes and portraits of the natives of

Tahiti, this artist has given us his interpretation of a land which has held many writers and artists under its spell, most conspicuous of whom in the field of art has been the French artist Gauguin.

The exhibition of the Society of Animal Painters and Sculptors, suggests the appeal of this theme to the artist. Charles Livingston Bull seems to be attracted to animals for their decorative qualities, while sculptors like Roth and Harvey delight in seiz-

ing their significant attitudes. To Volkert the spotted cow is the center of interest in a sunny farm land scene.

LIBRARY NOTES

TWO large purchases recently received from abroad by the Burnham Library have strengthened its collection of works on the architecture of the France and England. Of fundamental worth are the *Catalogue of the churches, royal palaces, hospitals, and public edifices built by Sir Christopher Wren, 1724*; *Designs of Inigo Jones and William Kent, 1744*; two works by J. F. Blondel, *De la distribution des maisons de plaisance, 1737-8*, and *Cours d'architecture, 1774-7*; and the *Oeuvres* of Antoine LePautre of the Louis XIV period. Forty-three volumes comprise the additions on the French Renaissance.

Helen Gardner has resigned as Head of the Photograph and Lantern Slide Department of the Library to devote her entire time to the development of the history of art courses in the School. Margaret Jackson has been appointed to fill this vacancy.